



Vlaminck Stencil Enhanced With Gouache Numbered



580 EUR

Signature : Jacomet d'après Maurice de Vlaminck

Period : 20th century

Condition : Très bon état

Material : Paper

Width : 68 cm (cadre)

Height : 58 cm (cadre)

Description

Stencil enhanced with gouache by Jacomet, signed in the lower right sheet Vlaminck, numbered in pencil lower left 304/500, under passe-partout, under glass, in a wooden frame and gilded stucco with spandrel decoration. Work in very good condition, very fresh colors, not insolated. Dimensions of the sheet, 47x57 cm. Dimensions at sight, 39.5x47 cm Total dimensions, with frame, 58x68 cm. Daniel Jacomet (1894-1966) Daniel JACOMET was born in Paris in 1894. The son of a warehouse worker and a janitor, he entered at the age of 14 as an apprentice with André MARTY, printer and director of the "Journal des Artistes » publisher of the albums of "L'ESTAMPE ORIGINALE" (1893 TO 1895) produced with the lithography, intaglio, thimblecut/engraved wood workshops

Dealer

Antiquités Alain Giron

Antiquaire Généraliste, Objets D'art

Tel : 02 54 97 46 00

Mobile : 06 07 57 86 68

1 Square du Centenaire

Selles-sur-Cher 41130

and avant-garde artists (school of Pont Aven and Nabis , symbolists or art-nouveau) but also with the established artists TOULOUSE-LAUTREC, RENOIR, FANTIN-LATOURE or Odilon REDON. André MARTY quickly notices the artistic dispositions of his apprentice. He sent him to Florence to copy frescoes by Fra Angelico which would be used to publish an album in 1914. André Marty made him his partner and then successor. Daniel JACOMET will develop the "Daniel Jacomet Process" which will make his company famous. This process, which combines two techniques: Collotype and Coloris with stencil, allows a reproduction of unequaled fidelity of manuscripts, drawings, watercolours, gouaches and washes. From 1921, he will work with the greatest artists of his time: Picasso, Braque, Chagall, Rouault, Dufy, Miro etc... His children, André, Pierre and Marie-Jeanne, will take over. Then Bruno, his grandson, who will work with Olivier Debré, Hervé Di Rosa, Gérard Garouste, Edouardo Arroyo, Jan Voss, ... The "JACOMET stencil" technique: it is a stencil print. The artist applies the color by hand with a round brush in cardboard or zinc cutouts in order to color surfaces which can even be in color gradient. It is about putting color on a pattern printed in black and white in lithography or collotype. The artist can therefore make several copies with the same motifs. This technique allows the artist to produce multiple close, even identical, unique works. After making a very precise cut, the artist will color the stencil using colors and materials similar to the originals: watercolour, gouache, ink, etc. The signature is an integral part of the stencil.

Maurice de Vlaminck (1876-1958) Born in Paris in 1876 Maurice de Vlaminck is a French painter. He only really began to paint in 1899, in the company of Derain, with whom he shared a studio until 1901. In 1904, at Berthe Weill, one of his paintings was shown to the public for the first time. In 1905, the artist took part in the Salon d'Automne and the Salon des Indépendants. He is in the "cage aux

fauves" with among others Derain, Matisse and Braque. He only began to live from his painting in 1906 when Ambroise Vollard, an art dealer, bought his entire studio. His first private exhibition took place at the Vollard gallery in 1907. Maurice de Vlaminck also wrote about twenty novels, poems and essays (From one bed to another (1902), Portraits before death (1943)...). Between 1904 and 1907 Vlaminck adhered to Fauvism. His admiration for Cézanne then led him for some time (1910) to Cubism. But Vlaminck returns to a style more in keeping with his temperament, to which he will remain faithful until his death: very mixed dark colors. The intensive use of vermilion, black and white gives his canvases a dramatic and violent aspect. Roads and wheat fields are the painter's favorite themes. He also executed many watercolours, woodcuts and lithographs. The artist died in Rueil-la-Gadelière in 1958.